THE SHOW OF FRENCH ART. PICTURES AT THE ELEVEN YEARS EXHIBITION IN PARIS.

Famous Artists Represented-Some Immense Paintings of the Official Variety-Notable Pictures by New Men-Detaille's Eight Exhibits - The Portraits and Landscapes. PARIS June 6 .- At the head of the monuental staircase in the Grand Palais is the largest gallery in the building. It is about 65x200 feet. Doorways at either end lead into long suites of rooms and the one opposite the main entrance gives entrance to the inner court. the centre, with its rotunda on the ground floor ial Retrospective exhibition. In the great gallery first mentioned there is a fine mural painting by M. E. Dubufe, dedicated to Puvis e Chavannes, including in its composition a seated portrait figure of the celebrated artist in voluminous gown of brown, female figures and idyllic landscape. This, of course, is great room are a few of the vast canvases them "The Distribution of Recompenses at the Palais de l' Industrie, Universal Exposition, 1889," (846) by M. Gervex. It is a good

permanent decoration in place. In this termed "pienture officiette which form part of the eleven years' show of French art, among nen of this sort of work and represents the French colonial delegations defiling before President Carnot. It is about 30x40 feet in size and the special qualities for treating such subject on such a scale seem to be possessed by M. Gervex, for the work while not artistically inspiring is very well done. The same artist in another place on the walls in this gallery exhibits several portraits. These give a much better idea of the present powers of the in "Rolla," a picture painted about 1880. The Portrait of Mme. G.," (849) and "Portrait of Mile. S." (852), a picture of a little girl, are both tender in color and subtly drawn. In another of the very large galleries is an

immense canvas by M. Roybet, not peinture Micielle but a historical composition, "Charles the Bold at Nesles" (1690). It has become black in parts with the lapse of years but it abounds in fine morceaux amid the innumerable figures which crowd the canvas. This artist's greatest success, however, is not found in the "Charles the Bold" but in three other pictures of more moderate dimensions, though each would be called in New York exhibitions a very large canvas. The most celebrated of these three works is " La Main Chaude" (1691) for which the painter received the medal of honor at the Salon a few years ago. It has been much written about and represents a group of ten or eleven men and women, soldiers and foisterers of the time of Louis XIII. and tavern gossips or commercs, playing at the exhibarating pastime of La Main Chaude in which he or she who is "it" holds the hand palm outward behind, while leaning over, and guesses who gives the slap. A buxom woman with her head turned to face the spectator is "it" at the moment depicted. It is the painting of the head of this woman more than anything alse that has won for M. Roybet such wonderful piece of modelling and it is painted with robust splendor. To find a parallel for M. Roybet's methods in this morceau one would have to go to Frans Hals himself. other figures in the picture are very finely painted also and as a matter of course the costumes and still life are exceedingly well done. Geographer" (1695), a grave subject, with nine or ten figures or heads, all of men is as a whole equally able. Possibly some critics will think that the figure of the demonstrator clad in black, his head covered with thick iron-gray hair, is as fine as the woman in "La Main Chaude." It is a question of taste doubt the more brilliant performance. In "The Laste Player" (1693), the figure of the man is remarkably fine. The lady who sits in the immediate foreground is technically speaking, "very good Roybet" but reminds us more of the painter's earlier work when he was turning out innumerable cavaliers and ladies of the Louis XIII. period. M. Roybet shows two other pictures and two portraits and his group is one of the strongest in the

the last ten years and whose work is new to us, is M. Joseph Bail. His pictures are extremely good and while the figures which are interest in his compositions, very attractive, while sober in color by the way, lies in his really extraordinary accomplishment in paintsels figure prominently in each of his pictures, except in "Soap Bubbles" (50), where some cated by the title and the iridescent hues of the liquid spheres are cleverly rendered. In one, the "Housemaid" (52), a young woman is drawing water at a hydrant. In another, "Reflections" (51), a boy and a girl in red jack-ets are cleaning big brass and copper pots. the still life is in no case blatant, but it is painted with such admirable fidelity and at the same time with such excellent artistic feeling that the name of Joseph Bail must be set down as that of an artist who possesses rare individuality and a fine feeling for that charm in art delight in painting for painting's sake.

M. Antoine Calbet, another new name strikes quite an original note and exhibits commendable observation of effects of light out of doors in his "Bathers" (353), and M. Charles Cottet, a man comparatively young, United States, exhibits a large triptique, "The Parting Meal" (502), wherein, in the central panel, we see fishermen who are about to go away in their boats (to the Newfoundland banks in all probability) grouped about the supper table with their family. A lamp ilinates the faces and the table and without, through a window, appears the dark blue night sky. The artist's fondness for low tones is here apparent, but unlike the work of some of his confrères, there is full reason for his liking in his subject. "The Parting Meal" is rich and full in color and is a work of considerable merit, deserving mention among the good

canvases by the younger men.

M. Detaille is much in evidence in the exhibition. He has eight pictures, all of which except two are of large or of immense size. "The Evacuation of the Garrison of Huningue (653), a well-known Salon success, one of the His example of "peinture officielle," repre senting the Czar, the Czarina and President Faure going to the railway station at Bouy not one of the largest compositions, but it is quite big enough, and it is painted with an eye to the picturesque as well as the accurate The distinguished party are seen driving along the road in a State landau, while the troops are ranged on either side. The effect is one strength of color characterize the picture. Altogether "good Detaille" are the Czar Nicholas, when he was heir-apparent, at the head ef a regiment of hussars of the guard in red uniforms (658) and "The Battery" (654). "The Victims of Duty" (652), one of the big canvases, has for its subject a fire in Paris, and firemen who have been killed or injured are being carried through the streets on stretchers, while the commissaire de police and other officials with heads uncovered form a group near by. This is a less picturesque subject than the others painted by Mr. Detaille and it is an example of municipal official painting. It is well done, but somehow it is not stirring.

incidents of peasant life, including a religious composition, "The Friend of the Humble" (1,243) lent by the Boston Museum of Fine Arts, which depicts the Saviour in a farmhouse breaking bread with the peasants and is rather brown in color, but fine in sentiment and excellent in drawing: M. Dawant, whose "Le Sauvetage" (577), representing a ship's boat taking portrait of an elderly lady gowned in black in of people from a steamer in a heavy sea, is which the general aspect is extremely sober and

dramatically composed and remarkably well eld together; M. Lerolle, whose "La Toilette" (1,212), presents a seated nude figure of a woman in a room with color notes of yellow and red, the figure being a fine piece of painting with clear, natural-looking color and luminous in effect; M. Tattegrain, who shows his two immense compositions from recent salons, "Le Bouches Inutiles" (1,808), with the old nen and women and children turned out in the snow to die at the siege of the Chateau Gaillard in 1203, and "Saint Quentin Taken by Assault, 1527," with the people flying from the city, both very able and both impressive, and M. Raphael Collin, whose "At the Seashore" (478), an idyllic composition with nude figures of young girls, was shown at Chicago in 1893. It is painted in a light key and the figures are charming in their grace. This distinguished artist also exhibits several portraits of young women in full length clad in summer frocks with backgrounds of green foliage (478 and 479) marked by subtle drawing and fresh, tender color. Nothing of the kind in the exhibition is more charming.

M. Roll, whom we had for the moment forgotten in the enumeration of the big canvases, but who is by no means to be overlooked, is a prominent exhibitor with nine pictures. His "peinture officielle" is a large composition commemorating the laying of the cornerstone (or the first stone) of the Pont Alexandre III. by the Czar, the Czarina and President Faure. His "Au Trot" (1649), a boy on a dappled gray pony, shown at Chicago in 1898; his "Boy and Bull" (1651), and his "Young Bull" (1652) possess much more artistic interest, however, and is the painting of both animals and figures evince certain virile qualities which are surpassed by those of none of his contemporaries.

The sculptor-painter, Antonin Mercié, must be specially mentioned in this review of subject pictures which is made up from the works most prominent in the exhibition for his beautiful "La Vierge Noire" (1866), wherein the Madonna in black drapery and the nude figure of the Christ child form a lovely harmony o sober but not sombre color, and the drawing is refined and accurate. Mme. Demont-Breton s well represented by her charming picture of a little girl in the breakers, "Dans l'Eau Rleue" (624) and "Alma Mater" (625), a purposely formal group of a Madonna and infant Christ which possesses fine character and is painted in a color scheme with blue as the note that gives the accent, and M. Jean Beraud has a group of pictures which includes his much-talked-of "Mary Magdalene in the House of the Pharisee" (124) and "The Descent from the Cross" (125). Both, as everybody knows. are painted with people in nineteenth century costume as spectators and the placing of the scene in each is modern, the first in a supper room, the second on Montmartre. His "The Christ" (128) is a third experiment and represents the Saviour crowned with thorns, the partipris in the painting being an imitation of the German school of the Renaissance. This artist whose talent is of a very high order and some of whose achievements entitle him to rank with the best men of our time, is better and more characteristically represented here by church interior with figures, "The Elevation of

In the portrait, the nude figure and the landscape, the simplest and the most artistic of subjects for painting, the French school has always been foremost, and it has no rivals to-day that endanger its supremacy except the United States. We have mentioned some of the best work here in the painting of the nude, the portraits by the veterans and some of the portraits by younger men in the foregoing portion of this letter. Such painters as Mesars. Aimé Morot, Commerre, Debat Ponsan, Humbert and Wencker are very widely known by their portraits and each occupies prominent position in the art of to-day. These men are not experimenters. Each one of them has some time ago "found himself" and has definite style. They and others equally prominent, such as Messrs. Gervex, Benjamin Constant and Dagnan-Bouveret, come directly after Messrs. Bonnat, Carolus-Duran, Lefebvre, Paul Dubois and Laurens in point of seniority. Several painters less well known exhibit here portraits of great merit and the showing of the French in this field is, on the whole, the finest they make. M. Aimé Morot is certainly a very able painter and we find liant group of portraits except that they are so realistic that there is no room for sentiment. That of M. Gérome (1435) is a fine likener and the figure in its suit of black with a black string tie is a sober and very satisfactory performance. M. Detaille (1439) in full uniform of a member of the Institute, and decorated with several orders, is dashing and at the same (1438), a seated figure of a gentleman with white hair and stubby white beard, is a triumph of realism. M. Aimé Morot exhibits no portraits of women, but his style would fit some types of the other sex, women of decided character, for instance, most admirably.

M. Humbert's group of seven portraits exhibits refined feeling and dignified style. His processes are eminently sound and his color schemes are restrained. His excellent work, it we are not mistaken, is entirely unknown in the United States. The same is true of the work of an artist who is becoming very favorably known in the Paris art world, M. Ernest Bordes, whose progress has been even and steady, and now shows in four portraits a degree of excellence that places his performances among the very best of all. His construction is beyond reproach and his color schemes are quick and artistic. Perhaps the best of his four pictures is an admirably painted portrait of M. Jean Aichard (226), but those of M. Paul Cambon, French Ambassador at Constantinople, (227) and Dr. Réclus (228) also possess great merit. In "Portrait of Mme. B." (225), a three-quarter length figure of a lady in street costume, he exhibits qualities of refinement and distinction that make this canvas one of the most attractive portraits of women in the galleries. M. Paul Mathey, a portraitist of reputation, is up to his mark except that there s an evident tendency toward lack of colors M. Victor Gilbert shows a well-drawn portrait of Gen. de Boisdeffre (863); M. Chartran's methods are well exemplified in his full length portraits of "Mrs. P. B." (430) and "Mrs. G. G." (429), as well as in the pictures exhibited at Knoedler's gallery on Fifth avenue, "Signing of he Peace Protocol Between the United States and Spain" (427) and "The Pope Leo XIII at Prayer" (426); M. Boutet de Monvel is equally well represented by his portrait of a young girl (265) and several others which are delicately drawn and tenderly colored, and Messrs. Com-merre and Debat-Ponsan show portraits of genuine merit which call for no particular mention because they possess no noticeable personal qualities. M. Besnard's portraits, on the other hand, are distinctly personal. The est is perhaps that of Mme. Réjane, catalogued as "Portrait de Théâtre" (158). He is a draughtsman of the highest rank and a colorist of great distinction yet, though his pictures possess style and many fine qualities besides, they seem quite lacking in solidity. Thin-looking and papery in facture, they just miss being real. Perhaps M. Besnard, endowed as he is with incontestable talent, pushes his theories too far.

M. Wencker's group of portraits is one of the best in the show, but they are somewhat conventional, that is, as in the cases of Messrs, Commerre, Debat-Ponsan and several other artists of a high order of ability, they are not marked by the individual qualities which make the works of M. Bonnat, Mr. Sargent, M. Boldini or M. Besnard so distinctive and so prominent in any exhibition where they may happen to be shown. Excellent work in por-traiture is found in almost every room in the Large canvases are shown also by M. French exhibition, but we may mention a only Lhermitte, whose subjects are scenes and few names, and leave it to visitors who wish to French exhibition, but we may mention a only study the present conditions of the art in France to look up the works of Messrs. Rachou, Saubės, Meslė, Umbricht, Weertz, Baschet, Friant, A. Monchablon and Lambert. Those by Messrs. Baschet, Weertz and Friant are abinet portraits.

In one of the galleries there is an excellent

the drawing is of the severest style. It is "Portrait of Mme. M." (1150), and is by M. C. Leandre. There would be no reason for calling special attention to it were it not for the fact that Mr. Leandre is the artist who caricatured the Queen in "Le Rire" last winter and was decorated with the Legion of Honor soon afterward. Medals and the red ribbon come, all in good time, to the painters here who make their way, just as elections to the Academy and the Society of American Artists come to painters in New York. The conferring of the Legion of Honor on M. Léandre was hotly commented on at the time in the English newspapers, but the writers were not aware that he is only one of a number of serious artists who eke out a living, so flerce is the competition here, by drawing for

the comic weeklies. Landscapes and marines are shown in the French section in sufficient number and variety and by sufficiently representative painters to give us a fair notion of what the successors of Cort, Rousseau and Daubigny are doing to live up to the traditions of the past. Apart from Messrs. Harpignies and Cazin there are a host of men who paint good landscapes, but some! of whom are far more personal in their work than others. The school seems to be in a healthy condition on the whole even if there are various instances of eccentricity, some of which were noticed in a previous letter. M. Juillemet, one of the great names, is hardly as satisfying in his group of five views in the environs of Paris as he was in his picture of Paris seen from Bercy in the LuxembourgMuseum, but he is still vigorous, and his color is clean and his effects atmospheric. M. Pointelin, a younger man, shows half a dozen very simply painted, very good pictures and Binet is naïvely true to nature in some evenr effects (185-189). "Clear Night" (189) is also full of poetic fe ling.

The landscapes by M. Billotte are pretty good and so are those by M. Dameron but they are not remarkable. M. Zuber's views of Versuilles, M. Montenard's sunlight effects, M. Gagliardini's brilliantly lighted landscapes along the Mediterranean, M. Vayson's pastorals with sheep, M. Émile Breton's quietly colored, well-composed land-capes, and M. Cagniart's street scenes in Paris are all characterized by sincerity, and all are sufficiently convincing. M. Rigolot exhibits a remarkable study from nature in "The Quarries of St. Maximin" (1812), an effect of midday sunlight, wherein the drawing is particularly good, and M. Henri Duhem, whose name is new to us, shows a fine night effect with the moon high up in the sky and a great flock of sheep lying down on the plain. M. Armand Guery, another new man, is much less convincing in a moonlight effect. depicting a windmill and adjoining buildings with white walls. No French painter, not excopting M. Cazin, however, equals Lavieille who died ten years ago, in painting night

M. Gustave Rayanne's pictures of fishing boats in clear weather floating easily in gently moving seas deserve mention for their agreeable aspect and good technical qualities, and there are creditable marines by M. Paul Jobert, some of whose pictures were exhibited in New York a couple of years ago. There is nothing among the marines in the whole French sec tion, nor among the Courbets in the Retrospec tive exhibition, that equals Mr. Winslow Homer's "Maine Coast."

WILLIAM A. COFFIN.

THE AFRIKANDER BOND. Methods by Which It Proposed to Bring

About a United South Africa. In view of the frequent references that have been made in the news from South Africa to the Afrikander Bond, and of the influence which it exercises as an organization in the politics of the Cape Colony, a brief account of its programme and constitution will be of

special interest. The first clause of its programme of principles contains an acknowledgment of the guidance of Providence in the destiny of countries and nations, and the aim, as given in the sec ond, is, under the guidance of Providence, to form a pure nationality and to prepare the way for a united South Africa. The third, fourth and fifth clauses deal with the methods to be employed in bringing this about. They relate to agriculture, commerce, industry, firm union of the different European nationally firm union of the different European nationalities in South Africa. The rights of numbers, of property and of intellect are acknowledged, and purity of election politics is prescribed. Paragraph D in the fifth clause particularly insists on the right of the South African colonies to regulate their native questions themselves, and paragraph E clearly enunciates the principle that "foreign intervention with the local concerns of South Africa is inadmissible, thus squaring paragraph B of clause III. which reads: "To promote the self-dependence of South Africa."

In clause 6 the Bond acknowledges the existing Governments and its obligations toward them, but considers that they also have duties which they are bound to perform for the common welfare and the promotion of the interests of South Africa. In the seventh and last clause the Afrikander Bond announces itself as a self-dependent party ready to copperate with all others when it can do so without violation of principles.

The general constitution provides for the formation of local bonds in the different States and colonies of South Africa, and details in ten clauses with sub-sections the manner of organizing and working them.

The Provincial Constitution for the Cape Colony deals with all matters of organization, finances and representation in the Colonial Legislature in fourteen articles with sub-sections.

The aim of Bond was, in view of the rapid ties in South Africa. The rights of numbers,

Legislature in fourteen articles with sub-sections.

The aim of Bend was, in view of the rapid increase and preponderance of the native element in the population, to unite the white races with the ultimate intention of forming a South African nationality, to lead in time by a natural process to the establishment of the United States of South Africa. It was to put a stop to the progress of this advanced idea that the suppression of the independence of the two republics was determined on by the British Government, and the reduction of all the colnies and States of South Africa to the condition of crown colonies is to be brought about.

FOREIGNERS' DEFENCES IN PEKIN. Could Hold Out Indefinitely.

terview with regard to the defences of the British legation at Pekin with Mr. J. F. Cole, formerly a Paymaster's clerk in the Navy. Mr. Cole's views, it must be remembered were ex-

pressed before the latest and most discouraging news from China was received. He said: "I do not think the friends of Minister Conger have any reason to worry. I believe he and his associates are now in safety, together with the British Minister and his associates. Two years ago I made a trip through part of China with an officer connected with the British legation guard at Pekin. While with him he told me of the precautions which had been taken to insure the safety of the British legation, precautions which have been in existence ever since the massacre in the 60s, in which British subjects were massacred and those whose lives were spared subjected to unmentionable in-dignities. Pekin consists of three cities, each dignities. Pekin consists of three cities, each within separate walls. The foreign legations are just outside the inner or imperial city, the home of the Emperor and highest officials and nobles. Each legation is situated in what is called a compound, that is, it is surrounded by a wall, all of the buildings being within. This wall is of stone and very massive. The buildings within are heavily walled. Behind these walls is the legation guard, consisting of 125 trained soldiers, each more than 6 feet tall, the pick of the British soldiery in the East. These men are armed with the latest rifles and abundantly supplied with annumition. They have besides their rifles a number of rabiditre guns. This well-equipped force behind stone walls could stand off an immense force of Celestials, who, at best, are cowardly and incapable of fighting western soldiers. Further than this, and this is part told me in confidence by the officer I mentioned, a secret passage exists which would lead to safety in case it became impracticable to hold out in the legation compound. It was not told to where the passage reached, but I infer to within the walls of the imperial city, a sacred place which no Chinese mob would dare to invade. of the imperial city, a sacred place which no hinese mob would dare to invade.

"Blood is much thicker than water, and the British and Americans in Pakin have always seen cronies. I am satisfied, therefore, that at the irist appearance of serious danger Minister Conger and his associates sought safety in the British legation. At this time they are either within the walls of its compound or have used the secret passage and escaped to the imperial city, where they are absolutely safe. I cannot conceive of their being in danger which could not be stood off until the arrival of the called teatry.

THE PRIVATE TRAIN NOW. LATEST PHASE OF LUXURY TRAVEL BY RAIL.

American Private Cars the Finest in the World, but Something Better Demanded by People Able to Afford It-Private Cars a Necessity as Well as a Luxury for Some Men.

Copyright, 1900, by W. W. Young. Luxury in railroad travel has reached its highest point in the United States in the form of the private car. It is true that Queen Victoria, the Czar of Russia, Emperor William of Germany and a few other crowned heads have special trains brilliantly painted and emblazoned with the royal arms and carrying an abundance of gilding, yet it is a fact that there are more than a hundred private cars in the United States which far surpass any cars in Europe. Nearly all the great railway Prestdents and some other millionaires in this country have better cars than the best in which any King, Queen or Emperor ever travelled. This modern luxury had its origin in necessity.

There are many big modern enterprises which require for their successful management an ability as great as that needed to administer the affairs of government. Men able to handle interests like those of trunk railroad lines and the greater manufacturing plants are rare, and when they are discovered or developed it is vitally important that they should be so cared for and protected that their energies may not be impaired. Naturally the railroad companies were first to see the advantages in this respect afforded by the privacy of the special car. It makes possible the quiet which is essential to clearness of thought and thorough consideration of the important matters upon which the official is called to pass judgment. even while travelling. More than a hundred private cars have been built for railroad officials at the Pullman shops alone during the past seventeen years, while the Wagner Company has turned out nearly as many more, to say nothing of those constructed by several smaller car-building concerns.

There is not a transportation line of any importance in the country which has not cars set aside for the exclusive use of its President, its Vice-Presidents and several others of its leading officers. One big system has about twenty of them. Even division superintendents of some of the great roads have gorgeous private cars. These rolling palaces cost from \$15,000 to \$50,000 each.

Dr. W. Seward Webb, for many years President of the Wagner Palace Car Company, and an officer of several railroads, has had four private cars built for him in the past dozen years, probably the most luxurious and expensive in the world, their aggregate cost, with furnishings, being in the neighborhood of \$200,000. Dr. Webb spends more time in his private car than any other man in the country, a great many of his trips being made for the mere pleasure of travelling. On several occasions he has made journeys in trains made up of private cars. One of these trips was made in a train of five cars. The party consisted of Dr. and Mrs. Webb and eight guests. They went over the whole of this country and through Mexico, covering about 12,000 miles This was purely a pleasure trip.

First in importance always in Dr. Webb's pleasure train is his new private car Elismere which is considered the finest specimen of roll ing stock architecture that money and genius can produce. It lacks only a half inch of being 79 feet long, is 10 feet wide and 14 feet 3 inche high. It is built to accommodate ten people, but has been comfortably used by fifteen. Dr. Webb usually has the car to himself and family webb usually has the car to himself and family giving his guests private cars for their own use. The Elismere is furnished with every convenience and luxury that it is possible to crowd into it. The car proper is said to have cost \$50,000 when it left the shop, and with the library, paintings, tapestries, &c., which have been put in it, probably represents an investment of \$80,000. All the rugs and carpeting, as well as all the lines, china, tableware and much of the furniture, were especially imported for it.

ported for it.
You enter this palace on wheels through a deep vestibule opening into the observation room. The walls of this room are almost all glass, so numerous and wide are the windows. All the chairs are movable and the general furnishings of the room have been arranged to fit it for a smoking and lounging apartment, as well as for observation purposes. From this you pass into a handsome hall, into which the guests' staterooms open

There are two of these, handsomely furnished and flushed in mahogany. Each is a little stationary beds, dressers, wardrobes, and connecting with each is a toilet room with hot and cold water.

Passing these you step into Dr. Webb's own bedroom. It is it feet 6 inches long by 6 feet 95; inches wide, and is equipped with every 105; inches wide, and is equipped with a submanary berths, for the children and an abundance of clothespreas room, closets for hats and shoes and everything that one could desire in his own room at home. All the woodwork is mahogany, witing desk with a book-case over it, while in the opposite end is a Turkish divan. There are invisible berths on the vacy of staterooms, beling egnarated from the main solon by an ingenious arrangement of curtains. Adjoining this saloon is another toillet room and a large bathroom. Next come the china closet, pantry, and, in the extreme front, the kitchen. All of these are inches in the large with the part of the wide with read of the wide with read trains, or several private cars in place of one. In addition to his magnificent car, the One ontax. Collis P Huntinaton has had a car built for a kitchen and for the travelling in such livary, it was not long before the multi-millionaire of the country not connected with railing of the with read with read with children of the with read of

room attached. The trimmings of this room are silver plated, while those of the observation and first stateroom are gold plated. The staterooms are supplied with closets and washstands of Mexican onyx.

Supt. J. F. Miller's car. known as No. 38, on the Pennsylvania system, in which President McKinley rode to Washington for his inauguration, is even stronger than Mr. McLeod's Alexander, and is said to be the most solidly built car in the world. It is regarded as collision proof. It could roll down a fifty-foot embankment and arrive at the bottom safe and sound, while the occupants would probably be little hurt, as the sides and cellings are heavily upholstered.

To give a list of the strictly private cars in the country would take too much space, but the following, besides those already mentioned, are among the most luxurious yet manufactured: Mishawaka owned by Charles F. Crocker; Salvator, owned by J. B. Haggin, Atalanta, built for the late Jay Gould and now owned by George Gould: Marquette, owned by the late Calvin Brice; No. 100, Senator Chauncey M. Depew's car. Oriental, built for the late Austin Corbin Ohio, owned by John R. McLean.

After the very wealthy men of the country began having cars built for their exclusive use, the great car building companies saw in such cars a new source of revenue, with the result that at the present time there are many rolling palaces kept for hire by any one who can afford to pay for them. One of the private-car renters is George Westinghouse. For them ten years he has continuously chartered the Glen Eyre, preferring to pay for it at the rate of \$12,000 a year rather than purchase it outright and have the responsibility of taking care for him and dedicated to his exclusive use, the name of the oli; car being retained on the new traveiling apartment.

In round figures the average private car rents for \$1,500 a month. The price paid for its use for one month would pay a family's rent for more than four years in advance in a neat five-room-and-bath flat in New York or Chicago

or Chicago, and it would not the rent for more than twelve years of a cottage in many of the smaller cities.

The first charge for these cars fully equipped is \$50 a day for the first thirty days and \$45 a day thereafter. When a millionaire is so ready to part with his money as to be willing to charter an entire train he must pay \$215 a day for it, the regulation private train consisting of one composite, one compartment, one sleeping, one dining and one observation car. The rental cost of such luxury for a month would give rent free to the ordinary New York East Side tenement family for more than fifty years.

But the rent is only one item of the expense. For moving a private car the railroads east of the Mississippi, as a rule, demand eighteen full first-class fares for the distance over which they haul it, no matter whether there are eighteen people aboard or only one. For instance, if the fare between New York and Chicago is \$20 it costs \$360 in fares to move the car so far. Railroads west of the Mississippi demand fifteen fares. The lessee pays for all commissary supplies. The theatrical people are the most frequent users of the rented private cars.

SOME ORIGINAL STATE CAPITALS. Changes That Have Been Made in the Scats of

Government of Various States. Very few American States have now their original State capitals, a circumstance which s being recalled by the observances in various parts of the country of anniversaries of the establishment of the present capitals. The original capital of Indiana was Corydon; of Illinois, Vandalia; and of Ohio, Chillicothe, Corydon and Vandalia are small towns, but Chillicothe has grown to be a city of some importance The original capital of New York was this city, and for a short time New York had two capitals, New York city and Jamaica, L. I. Afterward, the course of capital moved northerly, first to Poughkeepsle, then to Kingston, and finally to Albany, where it has been situated for more than a century.

The original capital of Alabama was Tuscaoosa; and of Georgia, Milledgeville, until superseded by Atlanta after the close of the Civil
War. Iowa City was the original capital of
Iowa, now Des Moines; and in some of the new
Northwestern States, notably North Dakota,
it has been necessary to put the matter of capiual selection to the determination of the voters
on several occasions, and not without considerable contention and friction in the settlement of the dispute. New Orleans, for a time
after the Civil War the capital of Louisiana,
has been superseded by Baton Rouge,
Detroit, the largest city in Michigan, was originally the capital, a position now occupied by
Lansing. Lecompton was the first capital of
Kansas; Topeka is the capital now.
Omaha was the capital now.
Omaha was the capital of Nebraska as a
Territory and remained such for a short time
after its admission, until Lincoln succeeded it.
Wheeling was the first capital of West Virginia before the selection of Charleston, and
Virginia City was the capital of Nevada before
the selection of Carson City, or Carson, as it
is called locally. Denver has always been
the capital of Colorade, State or Territory,
Yankton, South Dakota, was the capital of seded by Atlanta after the close of the Civil

the selection of Carson City, or Carson, as it is called locally. Denver has always been the capital of Colorado, State or Territory, Yankton, South Dakota, was the capital of Dakota Territory before its admission into the Union as two separate States, but the present capital of South Dakota is the town of Pierre, and it was not established as such until after some controversy.

By what may best, perhaps, be described as a paradox, Rhode Island, the smallest of the States in the country, has had the largest number of capitals. It now has two, Providence and Newport and originally had five simultaneous capitals, so to speak, Providence, Newport, South Kingstown, East Greenwich and Bristol. Connecticut had two, Hartford and New Haven, and it is sometimes found difficult, at present, to understand why a small State with a sparse population and having little official business to transact should have found it necessary to maintain more than one capital. It is explained by the fact, however, that in early times and for some years after the Revolutionary period, local jealousies existed between the several towns of a State, and it was to appease these jealousies that the concession was made of two capitals. Rhode Island, though not the pioneer, is now the last survivor of this custom and its cittzens are to vote in November on the proposition to do away with Newport as a capital and to establish Providence as the only one.

Another reason which has had considerable to do with the establishment of capitals in early times in country districts was found in the definite boundaries of the States. All the original States had fixed boundaries when admitted, but most of the Western and Southwestern States were subdivisions of former territories and the capital which was appropriate at one time would not serve after different boundaries were chosen. The territory of Michigan, for instance, included a part of Northwestern Ohio including the city of Toledo. Ohio was admitted into the Union in 1802 and the northwestern counties w

Fireman Quinn's Name Likely to Be Put on the Roll of Merit for a Brave Rescue. The name of Fireman Joseph Quinn of Hool and Ladder Company 14 is to be sent in by his captain for a place on the roll of merit for rescuing Fireman Griffiths from almost certain death in the stable fire in East 123d street on Wednesday night. Capt. Lawler of Quinn's company shared in the rescue, but he gives the credit for it to his subordinate. Griffiths was directing a stream from a nozzle on the second floor. The flames swept in on

on the second floor. The flames swept in on him and his comrades and in backing out Griffiths was overcome by the smoke. His comrades rushed down the stairs crying "Griffithsis caught;" Company I was standing at the bottom and Capt. Lawler, colling for volunteers, dashed up to the landing. The fire was within ten feet of him and the heat and smoke were intense. By the captain's side was Quann. Lying on their stomache they crawled along the floor shouting for Griffiths.

"T've got him," exclaimed the captain as he reached forward and grabbed something, which he fit sure was the fireman's leg. But the something moved, carrying the exhausted captain with it for several feet. It was the leg of one of the horses that had been imprisoned by the fire. Fireman Quinn crawled further in on the floor.

"Griffiths! "Griffiths!" shouted both men; but there was no response.

"I've got him!" gasped Quinn, and holding the unconscious fireman by the leg. Quinn and his foremen dragged themselves to the door. A dozen firemen were there to receive them, and the rescued fireman was taken to the hospital. He was all right yesterday.

Quinn saved a man at the Bowery Mission fire, holding him on the fire escape while a stream was played on him to keep the flames away.

From the Cleveland Plain Deale

From the Cleveland Plain Dealer.

The Judge looked down over his spectacies at the fair plaintiff.

"Decree is granted with restoration of plaintiff's insiden name," he said.

The plaintiff arose and thanked the Judge.
Then, in her high, clear soprano, she remarked:

'Might I ask your honor to reserve the last clane of your decision for three months?"

"Which clause do you mean?"

"The one referring to the resumption of my maiden name."

"And why?" inquired his honor, "and why do you ask this?"

"Because," replied the fair one, "because I have quite a quantity of my old calling cards on hand and I hate to see them wasted."

IN A PILIPINO VILLAGE.

Tuba Drinking by the Women-The Native Fashion of Beginning the Day.

BINALBAGAN, Negros, P. I., May 12.-Th. mangoes are ripe on Negros and can be bought for a dukko or two apiece great, big, yellow, luscious ones, fairly bursting with juice. Con gress should enact a law obliging every antiimperialist to spend the mango season or these islands. The natives over here make a brine pickle from green mangoes that beats the olive as a relish. Another delicacy is what I call the cocoanut cabbage. I've tried in vain to memorize the native name. It is the big bud that grows in the top of a cocoanut tree. It is spley and rich in flavor and of unrivalled delicacy. The natives have a process of preserving it. The supply is unlimited, but nevertheless it is hard to secure for the reason that when it is cut from a tree the sap. from which the natives make tuba, ceases to flow. Both the supply and the demand for tuba are enormous. The temperance people in the States talk about the consumption of beer per capita-they should see these people drink tuba. And, as is also the case with tobacco and betal, the women appear to be the largest consumers.

Market day comes but once a week in each pueblo. But the tuba stalls are open during the morning and evening hours every day The evening tap of tuba is brought down from the trees in the cocoanut groves at about c'clock. At about that hour the native women begin to congregate around the tuba stalls in the market. They squat in groups around the stalls and the bright red calico that they wrap around their waists makes the groups look at a distance like great circular red splotches against the green grass of the market place. At about 4 o'clock the tube men arrive, each carrying two big buckets nearly as big as beer kegs. The tuba is dipped up in cocoanut shells and the shells pass rapidly from hand to hand. The chatter of the women rapidly takes a higher and shriller key until by nightfall it can be heard across the plaza. Small bonfires are lighted and many of the women stay on, growing more tipsy and talkative every moment. And the men returning from work join the groups, unless their women folk have taken a supply of the intoxicant to their nipa huts. Tuba is not the only evening attraction at the market place, as there is always a chuck-a-luck and a monte game, where the sportively inclined native can lose odd dukkos.

One odd custom here, of which one soon forgets the oddity, because of its common use, is the native fashion of making the gesture to indicate or accompany the words "Come here!" In all Occidental countries I believe, the gesture for "Come here" is made by extending the right hand palm upward and then bringing the palm up toward the head, describing the arc of a circle and in the movement exhibiting the back of the hand to the person to whom the gesture is made. In the puebles where the natives are somewhat accustomed to American ways this style of motioning "Come here" is now understood. But go any place out of town and hall a native with the words "Pag cari diri" [come here] at the same time making the gesture American fashion, and the native will take to his heels and sprint in the opposite direction. The proper way, according to native notions, is this: Extend the right arm upward until the hand is a trifle above the head and inclined toward the person halled, the hand open, palm outward and toward the person halled. Then drop the hand at the wrist joint and bring both hand and forearm down and in toward the body. No doubt this custom is a survival of the days when every man's hand was against his neighbor. The request to "Come here" was accompanied with a display of the open palm to prove that it contained no weapon. If the back of the hand only was displayed, the palm might contain a dagger, still a favorite weapon on these islands. Consequently, the native still considers a gesture with the back of the hand outward as a threat, no matter what words accompany it.

It may interest people at home to know how an ordinary workday begins in a native town. This is the way it appears to the soldier who does the last half of the night as patrol in one of these pueblos. At 3 o'clock the night changes. The change is so sudden and sharp that it is noticeable and both natives and soldiers can tell when that hour arrives unerringly. The wind changes from the east to the west, blowing toward the rising sun. There is a slight chill in the air. The cocks all crow. Some native stirs and every half-starved mongrel dog in town how is "There are from four outward and toward the person hailed. Then

diers can tell when that hour arrives unerringly. The wind changes from the east to the west, blowing toward the rising sun. There is a slight chill in the air. The cooks all crow. Some native stirs and every half-starved mongrel dog in town howls. There are from four to ten dogs at every nipa hut. The women in a nearby hut awake and begin to patter prayers. A musical genius a block away begins to practise on a piccolo. Here and there a light appears in a nipa hut The women are waking up and the air buzzes with prayers. A woman in the house across the street begins to sing and the soldier puts his fingers in his ears and says his prayers backward. A woman lifts the door in the hut across the way. She spies the figure of the soldier and dodges back. Then a man comes and looks and sees that it is a soldier. He says something to the woman about "Americano" and evidently orders her out. for two women push up the door and climb down the ladder. They gather some chies and firewood beneath the nipa hut and build a small fire in the middle of the street. The man comes down the ladder with an old pair of trousers, a woman's shirt and other odd pieces of fabric wrapped about his shoulders. He sits before the fire and shivers. The women bring out a measure of unbulled rice. One of them winnows it in a flat, panlike basket, tossing it in the air for the faint breath of a breeze to blow out the chaff. When it is 'airly clean, the women bring a section of wood like a railroad the but with a big bowl-like aperture hollowed out of it. They pour the unmilled rice into the bowl. Then they take up a round, smooth pole of wood, about six feet long and five inches thick and blunt, bulging and heavy at one end. The women take turns at lifting this up and letting it drop back into the bowl, bruising the grain. In this way they grind the rice necessary for the morning and the midday meal. The man sits by the fire and shivers and looks on.

By the time the rice is milled it is the break of day in the east. The man sits by the first and

PRUITS IN COLD STORAGE.

Cantaloupes Among the Later Ones Added to the List-A Watermelon Wrinkle. Nearly all kinds of fruits are kept nowadays.

n occasion, in cold storage and they may be kept for practically any period; winter pears, for example, are kept from October to May: oranges are kept six months, and so on. and the list of fruits thus stored has been all the time lengthening. One added within recent years is the cantaloupe, the cold storage of which was begun, with the wide extension of the area and latitude of its cultivation in large quantities for market, and the consequent extension of its season, about six years ago. Cantaloupes ome in large quantities from as far west as

come in large quantities from as far west as Colorado, and as far south as Florida. With the great lengthening of the season of this melon in the market, and the vastly increased receipts cold storage has been resorted to to save fruit that must otherwise have been lost or practically given away. At one cold-storage warehouse in this city there were put in last year, in the course of the season, fifty carloads of cantaloupes.

A fruit not cold-stored is the banana, which is shipped green, in keeping condition, to be sold as it ripens. Another fruit, a good keeper, which is not cold-stored, is the watermelon, though what is perhaps as new a wrinkle as any in cold storage is one in connection with the watermelon. While the watermelon with the watermelon, to cold-stored for its preservation, it is nowardays put into cold storage to cool it. A big restaurant, cutting up and selling in the season many watermelons daily, sends fifty or a hundred melons to the nearest cold-storage warehouse, where the fruit is brought down to a temperature agreeable to the palate of the consumer more economically and conveniently than by putting them in ice boxes or by icing them in the restaurant.

ONE SUMMER GIRL'S DIARY. FOUR LONE MAIDENS AT A HOTEL

AND THE COMING OF A MAN. Varied Traps Set for Him Independently -Success of All the Traps at Once-The Man Carried Off Under the Very Noses of Myrtle, Lucy, Gertle and the Other, DAISTHURST INN, Daisyhurst-by-the-Sea, July -When I came away for the summer I made up my mind that I would keep a diary just like a girl in a story book, and make a record of all the pleasant times I had during my vacation. But so little has happened in the last ten days

who wears a shawl when he sits on the piazza Just fancy! Both are equally impossible We girls are all dissatisfied, for it isn't any fun living in a golf skirt and a shirt waist when one has no end of clothes ready for a brilliant summer campaign. Unless something happens I, for one, shall go somewhere else where there is gambling or something that is popular with

that I have come near accepting the clerk's

invitation to go driving. There have been only

two men here since we arrived, one a two weeks'

old bridegroom and the other an old gentleman

is gambling or something that is popular with men.

Later.—At last a man! We girls were all up in Lucy's room, talking about the dull time we were having, when I heard the rattle of a stage, and I peeredout through the blinds.

"What's the use of looking?" said Lucy. "It's only another family or some more women. This place is a regular ladies' seminary."

I didn't say a word. I just wanted to stun them win the intelligence that there was a man in the stage. Besides, I wanted to be quite sure. I have often read about sailors shipwrecked on a raft, imagining that they saw ships. But I controlled my voice as well as I could, and then I said in a hoarse whisper:

"Girls, it's a man!"

They rushed to the window in a perfect pania. Gertie was on the bed, and she nearly sprained her ankle, rushing across the room.

"His suit case is marked 'J. D.', " said I.

"Probably his name is Jack," said Myrtle. She lit the gas and began to heat the curling iron. Her hand shook so that it rattled the register reals.

iron. Her hand shook so that it rattled the iron against the gas jet.

"Blue polka dot stockings and patent leather shoes," said Lucy. "He looks like some one I know."

"There is a class pin in his coat," said Myrtle peeking out over our shoulders.

"There are a bag of golf sticks and a banjo case going in," I said.

"Isn't he lovely," said Gertie as he stepped out. "He walks just like an athlete."

"I'm going to wear my pink muslin," said Myrtle.

We all fluttered off to our rooms. At least

The going to wear my pink musin, said Myrtle.

We all fluttered off to our rooms. At least the others d'd. It takes more than a man to make me act so foolishly. Of course, I am glad he is here. Besides, I saw him first. I wonder what J. D.' stands for? After all, there are lots of men in the world. Those girls are so ridiculous. I think I'll wear my Dresden taffeta with val lace. None of the others can touch it.

Later builetin—same day.—I don't know how it is I ever associated with those girls as I have for the last few days. The way they threw themselves at that boy's head. For he's only a boy.

we all walked late into dinner separately.
We all walked late into dinner separately.
Until to-night we always filed in one after the other like a funeral ten minutes before it was

We all walked late into dinner separately. Until to-night we always filed/in one after the other like a funeral ten minutes before it was ready.

Gertie had her eyebrows darkened and she had on a thin black dress that showed her arms and shoulders. She had a fan on a pearl chain. Fancy a fan at dinner!

Myrtle was in pink with a sash. She always goes in for that ingénue pose. She had a rose in her hair. Lucy was in white organdie made with a train. I had on my Dresden teffet a with a diamond horseshoe. It's a Paris gown. He wasn't in the dining room, but the head waiter brought him in later and gave him a chair at the table with the old gentleman. There are two vacant chairs at our table. Waiters are so stupid. He had on a Tuxedo coat and he looked as though he might be one of those fresh boys from New York.

Myrtle's got the table next to his, but her back is turned so she can't work her eyes on him. I suppose she's just wild. Gertie's at the other side of the room and she laughed out loud all through dinner hoping to attract his attention. He looked around at her once in a surprised sort of way. I don't wonder. Lucy is directly opposite him and she kept staring—a baby stare—at him. I pretended not to notice him. He looked over once and just raised his eyebrows. I happened to think of something funny and smiled unconsciously. He laughed and took a glass of ice water. I knew he was fresh.

Every evening we girls have gone into the drawing room after dinner and just battered the plano. Gertie sings "Because" in German, and we used to join in the chorus. But topposite the dining-room door and read a letter I had received. Gertie came up and spoke to me, but I cut her and she went over and began to practise her laugh on the hotel clerk. It sounds something like what I should fancy and the processed when the hotel clerk.

gan to practise her laugh on the hotel clerk. It sounds something like what I should fancy a hyena's would—one of those affected laughs, Myrtle went into the parlor and began to sing college songs with her foot on the soft pedal. Lucy, of course, went out on the pipedal.

sing college songs with her loot on the spipedal. Lucy, of course, went out on the piazza and began to play with a dog. She never noticed the dog until to-night.

He came out after a while and spoke to the hotel clerk. Gertie gave one more giggle and dropped her handkerchief. He picked it up and she thanked him. That girl is about the rudest thing! She fancies she has shoulders. To-morrow hight I shall wear my low-cut, black-spangled dress.

Midnight he lit a cigar and went out on the piazza. Lucy began to talk baby talk to the dog. Myrtle stopped playing and went out through the window and tried to play with the dog also. Lucy took it up and turned her back. I wondered where Gertie was. He looked at Myrtle and she blushed. She holds her breath and counts fifteen and it makes her cheeks red.

There is a strong breeze through the hall and it blew the letter I was reading from my fingers out through the door and down the steps. I rushed out on the piazza.

"Oh, my letter, my letter!" I said. "It will blow away and be lost!"

He went down and got it for me and came back and gave it to me, raising his hat.

"Oh, thank you," I said impulsively. "It's awfully sweet of you."

"Not at all," he said.

Gertie came out on the piazza with her guitar, Myrtle and Lucy began to talk in whispers. I knew they were gossiping about me.

"When I saw you at dinner," he said, "I thought you were a friend of my sister's."

"Really?" I said. I looked him in the eyes and smiled a little. He has gray eyes and they have speckles in them when he talks.

"I saw you arrive this afternoon," I said.
"Going to stay long?"

"It all depends on circumstances," he said.
"Just then Gertie came directly over and said down.

"Do you understand a guitar," she said, addressing me. "This string has slipped some—

Just then Gertie came directly over and sat down.

"Do you understand a guitar," she said, addressing me. "This string has slipped somehow."

"Allow me," he said, taking it from her. "I think I can fix it."
He took out a knife and began to tighten the string. I looked at Gertie sarcastically, Just as though I didn't know why she came over.

Just as though I didn't know why she came over.

She said: "There is something on your nose, dear; let me brush it off. Just a bit of powder."

"Thanks," I said. "Do you know your eyes are all black dust?"

"Why, no," she said: "are they?"

Myrtle and Lucy came up and stood watching him fix the guitar string, just as though they were about 5 years old. I felt like getting up and leaving them there, but then I thought I wouldn't. Finally he fixed the string.
"How's that?" he said, giving the guitar back to Gertie.
"It's perfectly lovely," said Gertie.
"Wont you play something?" he asked.
"I only bick a few things out by ear, "she said.
"Play 'Underneath Your Window,' said Myrtle.
"Yes, that is an awfully partly song "seid."

Play 'Underneath Your Window,' said Myrtle.

"Yes, that is an awfully pretty song, said Lucy. They had joined in the conversation without the slightest encouragement.

"You play the banjo. I know." I said.

"How did you find out?" he asked.

"I'll tell you sometime, 'I said. I wanted to make him think I knew all about him. "I think the banjo is too lovely for anything! I'm fond of golf. Are you?"

"Very!" he said. "I've brought some clubs."

We were getting along very nicely. It was plainly evident that he thought the other girls were simpletons.

Just then the stage drove up with the bride in it. She had been seeing her husband to the station. He goes to town Sunday nights and doesn't come back until the next Saturday. Her eyes were pink. She always cries when he goes away.

What do you think happened. As she steeped

doesn't come back until the next Saturday. Her eyes were pink. She always cries when he goes away.

What do you think happened. As she stepped out of the stage the new man saw her and ran down two steps at a time and took both her hands in his.

"Well. Nellie!" he said. "Where did you come from?"

"Jack! Of all people in the world; where have you been all these years?"

"Europe," he said. "Where have you been?"

"I've been getting married!" she said.

"Great Scott!" he said. Gertie and I sat there fairly stunned with that woman's nerve. A married woman, too! And she let him hold her hands! They acted as though nobody else was there. Then they walked past us, went around the corner of the piazza and sat there talking and laughing.

Lucy and Myrtle and Gertie and I went into the parlor and sang "Because" in German. We always thought that bride looked queer somehow. Gertie thinks her hair is bleached. She is certainly padded. You can tell by the way her hips move when she walks. Myrtle thinks that the meeting was all done just for our benefit Lucy says she say her divring with him all the evening in the dining room. Funny if they were such old friends he didn't go up and speak to her then.

What queer people you meet in summertime. I can always pick out a man who is one of the looked.